

HEARING IN COLOR PRESENTS

DAVÓNE TINES

Recital No. 1: MASS

JOHN BITOY, PIANO

Sunday, November 5, 2023 @ 2:00PM
Epiphany Center for the Arts



Hearing in Color Presents

Recital No. 1: MASS

Davóne Tines, *bass-baritone*

John Bitoy, *piano*

	I. Kyrie	
Kyrie		Caroline Shaw
“Leave Me Loathsome Light” from <i>Semele</i> , HWV 58		G.F Handel (1685-1759)
	II. Agnus Dei	
Agnus Dei		Caroline Shaw
Songs for Death i. after Were You There		Tyshawn Sorey
“To A Brown Girl Dead”		Margaret Bonds (1913-1972)
Songs for Death iii. after Swing Low		Tyshawn Sorey
	III. Credo	
Credo		Caroline Shaw
“Mache dich, mein Herze, rein,” from <i>St. Matthew Passion</i> , BWV 244		J. S. Bach
	IV. Gloria	
Gloria		Caroline Shaw
Give Me Jesus		Moses Hogan
	V. Sanctus	
Sanctus		Caroline Shaw
Prelude to The Holy Presence of Joan D’Arc		Julius Eastman (1940-1990)
	VI. Benedictus	
VIGIL		Igee Dieudonné, Davóne Tines

This recital is approximately 65 minutes without intermission

Program Notes

I approached the recital situation with a sort of a phobia, or an allergic reaction to doing what I've seen many singers do: Program something based off of a model that they aren't fully engaged in, and filling in the template with music that checks boxes rather than articulating their own feelings and experiences in an explicit way. I think this idea of explicit context is critical; In order to perform well, the personal impetus for choices in repertoire and interpretation needs to be in the front of your mind, for every single note.

As a child, singing was all religious or liturgical and all in a choral setting with close family and friends. Everyone in my family participated in choir. The urge to sing works like Beethoven's Ode To Joy followed by Lauryn Hill's interpretation of Joyful, Joyful, We Adore Thee is a reflection of my actual lived and multivalent experience with liturgical music. It's composed of so many things: early music, folk song, Bach, contemporary gospel, spirituals, new music, and beyond. When you put these seemingly different things together and acknowledge the connections between them, you have to acknowledge that there's something shared among these composers; and thus there's something that is shared among all people. This recital is an opportunity for me to marry all of those flavors together and have the conversation of cohesive juxtaposition in front of people.

In setting familiar spirituals, Tyshawn Sorey's task was to break the songs out of the aesthetic within which we commonly engage them, so that the text and the ideas behind the text could become more apparent. I had this realization that many spirituals are essentially code for suicide notes. "Swing Low, Sweet Chariot," for example, is someone begging God to kill them, to "carry me home." The poet Langston Hughes, in his time, directly connected to the possibility of these spirituals being suicidal, and I really want to show audiences another side of these songs. I think a lot of times spirituals are misunderstood and opaquely heard as happy songs. But these are songs created by people in extraordinary and horrifying circumstances; they're amazing, metaphorical expressions of real faith, and inexorable humanity created in response to humanity's most inhumane atrocities: the denial of the humanity of the perceived other. It is my goal to show that Bach wrote about God with the same depth, complexity, and fervor as slaves.

The order of the mass I'm using here, and which Caroline Shaw has followed in her miniature mass, accords with my own understanding of a spiritual journey. I'm basically queering the mass. Queering in the broad sense of bending it to my own understanding. It's a very personal journey about crying out for release from pain (Kyrie); making and holding space for the cause of the pain to be engaged (Agnus Dei); allowing the power of your conviction to destroy that cause (Credo); exalting in the release (Gloria); and transferring the energy of the destruction into the fuel for rebirth (Sanctus). The text of the last piece in the Sanctus section is "Where there is darkness, we'll bring light." That's the entire recital right there: Present the darkness and show the change into light.

Davóne Tines

Adapted from an interview with journalist Fergus McIntosh

Program Notes

I am so grateful to Davóne for bringing this recital to Chicago once more to share with Hearing in Color's audience. Every aspect of Hearing in Color's work is intentional; meant to evoke a feeling of connectedness for our community. Davóne's Recital No. 1: MASS is carefully crafted demanding self-reflection from all who listen. The transformative effect of musical forms such as mass settings can be undervalued even in their original religious context(s). Here, Davóne brings fresh understanding of each section of the mass not just with meaningful programming but with a masterful intensity that demands liberation through liturgy. It is my pleasure to partner with him and John Bitoy as they continue to embolden us all to dig into the social impact of our deepest connection...the one to self.

LaRob K. Rafael

Artistic Director/Founder | Hearing in Color

Text and Translations

Kyrie

*Kyrie eleison.
Christe eleison.
Kyrie eleison.*

Lord have mercy
Christ have mercy
Lord have mercy

Caroline Shaw

“Leave Me, Loathsome Light”

Leave me, loathsome light.
Receive me, silent night!
Lethe, why does thy ling'ring current cease?
Oh, murmur, murmur me again to peace!

G. F. Handel

Agnus Dei

*Agnus Dei
qui tollis peccata mundi
miserere nobis*

Lamb of God
who takes away the sins of the world
have mercy on us

Caroline Shaw

Dona nobis pacem

Grant us peace

after Were You There?

Were you there?
Were you there when they crucified my Lord?
Were you there when they nailed him to the cross?
Sometimes it causes me to tremble, tremble
Were you there when they laid him in the tomb?
Were you there when they rolled the stone away?
Sometimes it causes me to tremble, tremble.

Tyshawn Sorey

Text and Translations

“To a Brown Girl Dead”

With two white roses on her breasts
White candles at head and feet,
Dark Madonna of the grave she rests;
Lord Death has found her sweet.
Her mother pawned her wedding ring
To lay her out in white;
She'd be so proud she'd dance and sing
to see herself tonight.

Margaret Bonds

after Swing Low

Swing low, sweet chariot
Coming for to carry me home
Swing low, sweet chariot,
Coming for to carry me home
I looked over Jordan, and what did I see?
A band of angels coming after me
If you get there before I do,
Tell all my friends I am coming too
Swing low, sweet chariot
Coming for to carry me home

Tyshawn Sorey

Credo

Credo!

Believe!

Caroline Shaw

“Mache dich, mein Herze, rein”

Mache dich, mein Herze, rein,
Ich will Jesum selbst begraben.

Make yourself pure, my heart,
I want to bury myself in Jesus.

J.S Bach

Denn er soll nunmehr in mir
in mir für und für
Seine süße Ruhe haben.

For from now on he shall have in me,
Forever and ever.
his sweet rest.

Welt, geh aus, laß Jesum ein!

World, get out, let Jesus in!

Gloria

Gloria in excelsis Deo

Et in terra pax

Hominibus bonae voluntatis

Glory to God in the highest.
And peace on earth,
good will towards men.

Caroline Shaw

Laudamus te

Benedictimus te

Adoramus te

Glorificamus te

We praise thee
We bless thee
We adore thee
We glorify thee

Text and Translations

Give me Jesus

In the morning, when I rise,
Give me Jesus.
You may have all this world.
Give me Jesus.
Dark Midnight was my cry
Give me Jesus.
You may have all this world.
Give me Jesus.
Oh, when I come to die,
Give me Jesus.
Nobody but Jesus,
You may have all this world,
Give me Jesus.

Moses Hogan

Sanctus

Sanctus, Sanctus, Sanctus
Pleni sunt coeli et terra gloria
Osanna?

Holy, Holy, Holy,
Heaven and earth full of your glory
Save us?

Caroline Shaw

Prelude to The Holy Presence of Joan D'Arc

Saint Michael said
Saint Catherine said
Saint Margaret said
They said Joan
Speak boldly
When they question you Joan
Speak boldly

Julius Eastman

VIGIL

Where there is darkness
We'll bring light
Hallelujah

Igeé Dieudonné and Davóne Tine

Davóne Tines, heralded as an artist "changing what it means to be a classical singer (The New Yorker) and "[one] of the most powerful voices of our time" (Los Angeles Times), is a pathbreaking artist whose work encompasses a diverse repertoire, ranging from early music to new commissions by leading composers, while exploring the social issues of today. A creator, curator, and performer at the intersection of many histories, cultures, and aesthetics, he is engaged in work that blends opera, art song, spirituals, contemporary classical, gospel, and protest songs as a means to tell a deeply personal story of perseverance connecting to all of humanity.

This season, Tines sings in John Adams' *El Niño* on multiple stages in many versions. He makes his Metropolitan Opera debut in the spring performing the fully staged opera-oratorio, he performs a concert version with the Houston Symphony and the Cincinnati Symphony where he also performs in Kaija Saariaho's *True Fire*, and as a member of the American Modern Opera Company (AMOC*), he tours *El Niño: Nativity Reconsidered*—an arrangement of the work—to Kansas City, Stanford, New Haven, and New York at the Cathedral of St. John the Divine. He performs in Tod Machover's *VALIS* at MIT and John Cage's "middle operas" *Europas 3 & 4* directed by Yuval Sharon with Detroit Opera.

Tines is a musician who takes full agency of his work, devising new programs and pieces from conception to performance. He reflects this ethos in his *Recital No. 1: MASS*, an examination of the liturgy, comparing Western European, African American, and 21st Century traditions to lay bare commonalities at the heart of our shared spiritual journeys. The program features works by J.S. Bach, Margaret Bonds, Moses Hogan, Julius Eastman, Caroline Shaw, Tyshawn Sorey, as well as Tines. This season, he performs *Recital No. 1: MASS* with pianist John Bitoy in Montreal, Chicago, at the McCarter Theatre in Princeton, and in the Netherlands at the String Quartet Biënnale Amsterdam and in Rotterdam.

Davóne Tines has premiered operas by today's leading composers, including John Adams, Terence Blanchard, and Matthew Aucoin, and his concert appearances include performances of works ranging from Beethoven's *Ninth* with the San Francisco Symphony to Kaija Saariaho's *True Fire* with the Orchestre national de France. In a similar artistic endeavor to his *Recital No. 1: MASS*, Tines has created two concertos for voice and orchestra: *Concerto No. 1: SERMON* which combines poems from Langston Hughes, James Baldwin, and Maya Angelou with works by John Adams, Anthony Davis, and a piece written by Tines and Igée Dieudonné with orchestration by Matthew Aucoin; and *Concerto No. 2: ANTHEM*, an examination of nationhood and our collective visions of America comprising an arrangement of "The Star-Spangled Banner" by Michael Schachter, text by poet Mahogany L. Browne, new works by Caroline Shaw and Tyshawn Sorey, and "Lift Ev'ry Voice and Sing" arranged by Tines and Schachter. Tines is also the co-creator of *The Black Clown*, a music theater experience commissioned and premiered by The American Repertory Theater and presented at Lincoln Center.

Tines is Musical America's 2022 Vocalist of the Year. He is Brooklyn Academy of Music's Artist-in-Residence and Philharmonia Baroque Orchestra & Chorale's first-ever Creative Partner, taking part in strategic planning, programming, and working within the community. He recently served as Artist-in-Residence at Detroit Opera—an appointment that culminated in his performance in the title role of Anthony Davis' *X: The Life and Times of Malcolm X* in the spring of 2022. Tines is featured on the world premiere recording of the opera with Odyssey Opera and Boston Modern Orchestra Project, released in October 2023 on BMOP/sound. He is a winner of the 2020 Sphinx Medal of Excellence; the recipient of the 2018 Emerging Artists Award from Lincoln Center; and is a member of Lincoln Center's Collider, an innovation engine for new voices at the intersection of art, technology, and social justice. He is a graduate of The Juilliard School and Harvard University, where he also serves as guest lecturer.

John Bitoy is an Afro-Dominican pianist and composer originally from Chicago, where he enjoys a multi-faceted career as a soloist and collaborative pianist. His recent solo engagements include performances of Rachmaninoff's Piano Concerto No. 2 with the South Loop Symphony and Symphony of Oak Park. He has performed in esteemed halls such as the Eastman Theatre, Chicago Symphony Center, the Jay Pritzker Pavilion at Millennium Park, Perelman Theater, Edward Pickman Hall, Krannert Center for the Performing Arts, The American Repertory Theater, Mary B. Galvin Recital Hall, and the Copernicus Center.

John is a passionate advocate for new music in performance spaces. Past projects include the recording and world premiere of several pieces from Steve Wallace's Solo piano and chamber compositions in 2020, followed by his opera in 2021. As an avid chamber musician, John has been invited to play at the Gateways Music Festival, The Boston Celebrity Series, the Philadelphia Chamber Music Society, The Bienen School of Music, the Philharmonic Society of Orange County, the American Repertory Theater, Caramoor, The Bold Tendencies festival, and has performed works by Marcus Norris, Tyshawn Sorey, Davóne Tines, Ahmed Alabaca, and Brian Raphael Nabors.

Mr. Bitoy enjoys playing standard repertoire, yet he is simultaneously devoted to shedding light on the new music of composers of the African Diaspora. In addition to taking pleasure in his classical engagements, John is well versed in other genres. He was invited to perform with Sigur Ros during their 2019 United States Tour of Riceboy Sleeps, and has been a featured artist at the Jazz Showcase and Andy's Jazz Club.

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